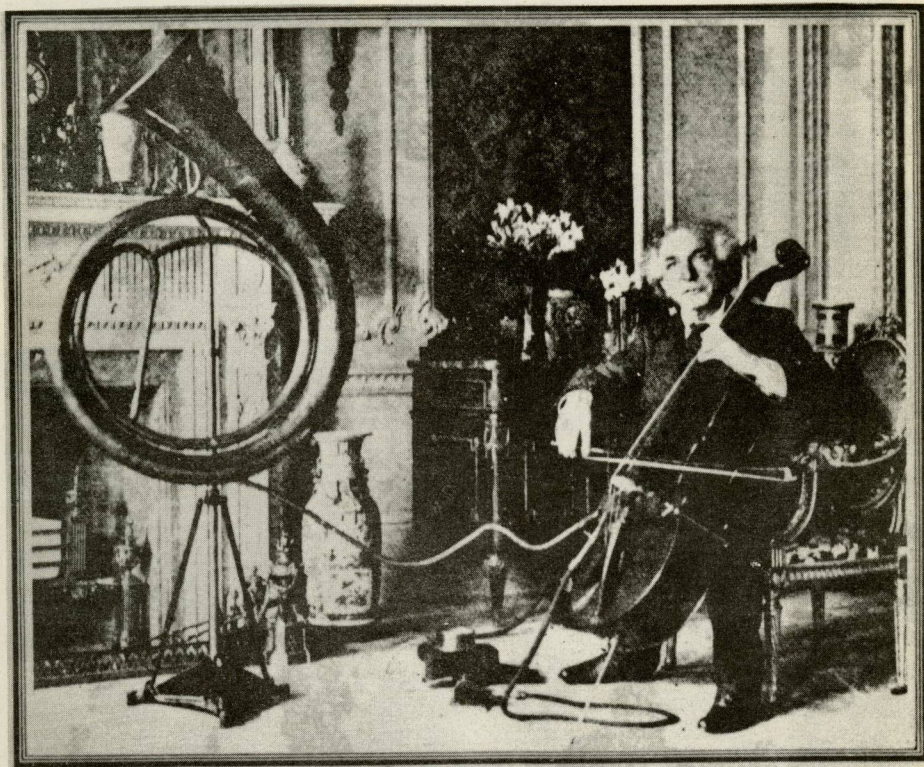


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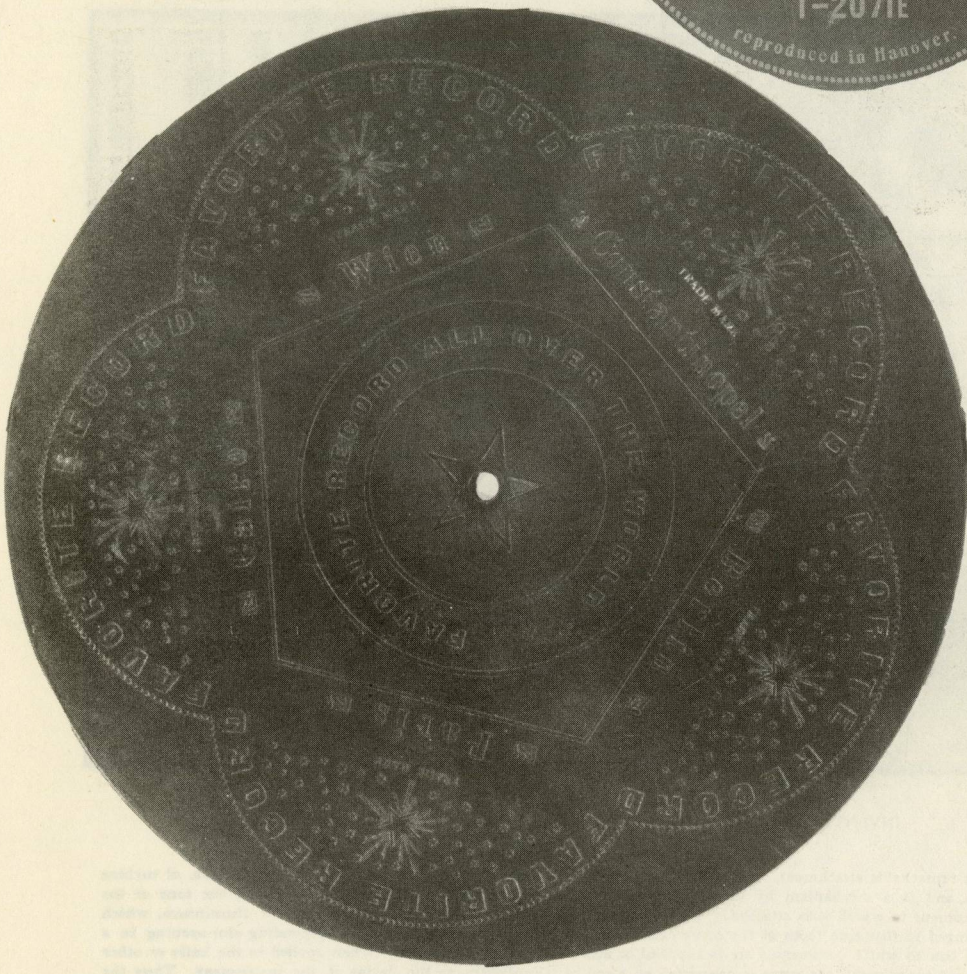
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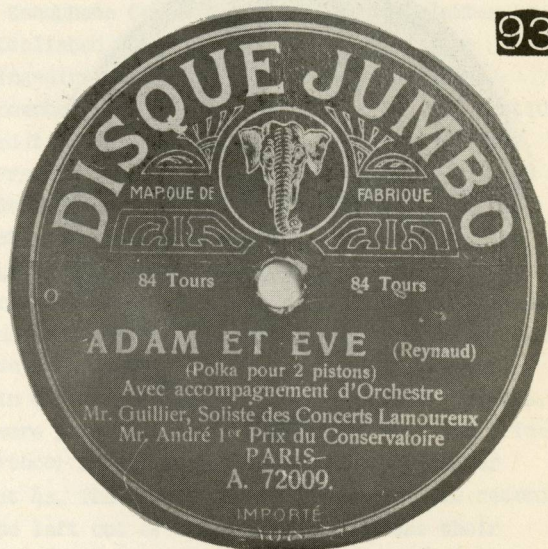
INVENTED BY THE PARSONS OF TURBINE FAME: AN AUXETO 'CELLO
AS PLAYED BY HERR VAN BIENE.

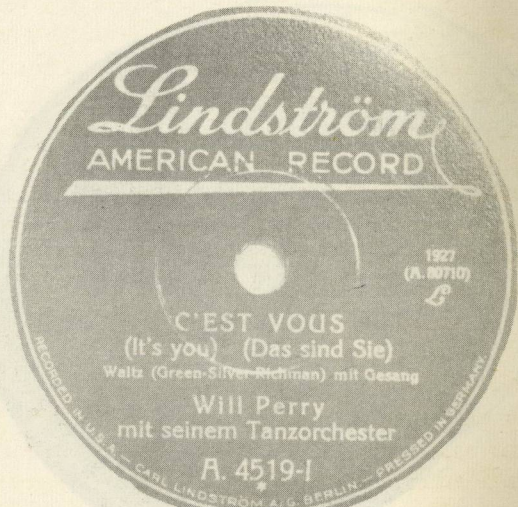
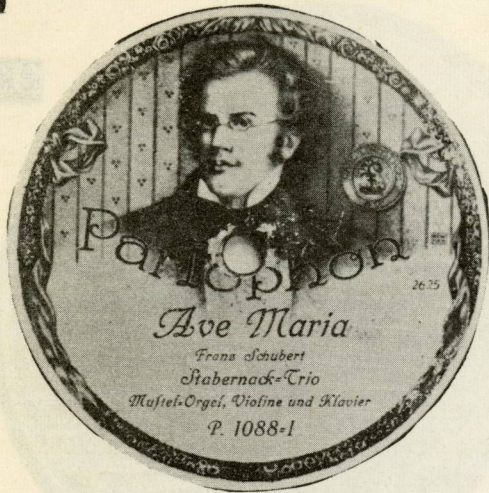
This remarkable attachment, known as the auxetophone, is the invention of the Hon. Charles Parsons, of turbine fame, and is a mechanism by means of which compressed air can be utilised to strengthen the tone of the instrument to which it is attached. It may be described as a comb, or multiple-reed valve of aluminium, which is hinged so that each tooth of the comb can vibrate closer to or further from a corresponding slot opening in a little box to which compressed air is supplied at about five pounds' pressure. When applied to the 'cello or other stringed instrument, the valve is connected by a rod of aluminium to the bridge of the instrument. Thus the valve is caused to vibrate in accord with the characteristic tone of the instrument.—[Photograph by Rolak.]











The Labels on My Records, No 3. By W. Keessen

The beginning of my story carries us back to 1903.

In the summer of that year the International Zonophone Company m.b.H. (mit beschränkter Haftung : standing for limited liability) established at Berlin, was bought up by the Gramophone and Typewriter Company. The managing-director, Mr. F.M. Prescott, left with practically all of the senior staff of the Zonophone Co. and he established the International Talking Machine Company m.b.H. (later referred to here as I.T.M.C.).

The principal financier was the former French agent of the Zonophone Co. in Paris, Ch. and J. Ullman Fères. The principal trade mark of the I.T.M.C., Odeon, was named after the renowned theatre of that name in Paris. A factory was built near Berlin at Weissensee. The first gramophones and records of the I.T.M.C. appeared on the market in 1904. In the spring of that year trade and public were surprised by this firm with double-sided records.

The great benefit of these records attracted attention immediately, namely, double amount per disc. Thereby came the enormous difference in price. To give an example; in England Odeon records of "standard size" ($7\frac{1}{2}$ inches in diameter) were sold for 2s.6d. The records of "concert size" ($10\frac{1}{2}$ inches in diameter) were priced at 5s. A comparison with the prices of other makes illustrates clearly the difference; normal single-sided 7 inch diameter at 2s., normal single-sided 10 inch diameter at 4s. The prices of the British Nipper records (7 inch for 1s. and 10 inch for 2s.6d.) can be left out of consideration because their quality was often poor.

In spite of furious attempts of the I.T.M.C. (see page 117, for instance, the illustrated advertisement, which appeared in "Die Phonographische Zeitschrift" in 1905), it was unable to prevent its pattern being imitated. The manufacturers one by one began the production of double-sided discs. In a single case, just like in the U.S.A. where Columbia Phonograph Co. announced in August 1904 the appearance of 10 inch double sided discs, to be sold at \$ 1.50; this firm was caused to abandon its double - sided records as soon as they were issued by the threat of a law-suit from the I.T.M.C. (It is known that Columbia finally issued double sided discs in 1908). It is interesting to know that in the advertising-campaign for the double-sided discs Columbia stated: "Columbia Double-discs! Double-discs, Double quality, double value, double wear, double everything except the price!"

To return to the main subject . . . The I.T.M.C. lost its independence very soon. It became the subsidiary of a company, of which, now, several records belong to the greatest rarities. This was the Societa Italiana di Fonotipia of Milan. People of stature stood around this infant's cradle: Harry Vincent Higgins, director of the Royal Opera, Covent Garden, London, Conte Umberto Visconti di Modrone of La Scala, Milan, Baron Frederic d'Erlanger, a banker and the financial promoter of the project, and last, but not least, Tito Ricordi, the famous Italian music publisher.

In fact, Fonotipia was founded exclusively with the object to restrict itself to the repertoire of the serious music.

Fonotipia owes its great name to the voices of singers like Pasquale Amato, Giuseppina Baldassare-Tedeschi, Alessandro Bonci, Margherita Caruso, Leon David, Nicola Fusati, Salomea Krusceniski, Giuseppe Pacini, Margherita Salvi and Emilio Vendrell, etc. Also

instrumentalists of reputation recorded for Fonotipia, for instance Jan Kubelik and Jacques Thibaud.

The standard size of Fonotipia records was 10½ inches. Some of 14 inches appeared in 1905, but this size was soon abandoned. As a matter of fact, Odeon also issued some 14 inch records as one of the first attempts to manufacture a record with longer playing time. The connection between Fonotipia and Odeon came to light, among other ways, by the conducting of a collective advertising campaign. (see also Hillandale News no. 27, October 1965). Up to about July 1911 on the greater number of the records of Fonotipia, Odeon, Jumbo and Jumbola (the latter two being subsidiaries of Odeon), is to be found the inscription "Made for the Fonotipia Companies", pressed around the label.

Odeon also kept a catalogue which included serious music, finding expression in an impressive list of singers contracted, such as Hypolite Belhomme, Rudolf Berger, Michael Bohnen, Blanche Dehin-Deschamps, Emmy Destinn, Maria Gerhart, Frieda Hempel, Hermann Jadlowker, Lilli Lehmann, Franz Naval and Elisabeth Rethberg.

In December 1906 the catalogue of the I.T.M.C. contained 14,000 titles, a respectable number, reached within such a short time after the founding of the Company. This is more remarkable when one considers that the European catalogue of the Gramophone and Typewriter Company numbered 23,000 selections.

I have already mentioned the conflict between the I.T.M.C. and the Columbia Phonograph Company. This did not prevent the two companies coming to an agreement some years later, in 1908. Columbia thereby took upon itself to represent the classical repertoire of Fonotipia and Odeon in the U.S.A. Even a special Columbia-Fonotipia label appeared. However, this alliance was broken off in 1910.

In the field of classical instrumental music, the first large-scale orchestral recording ever made appeared in April 1909. The work, Tchaikovsky's Nutcracker Suite, was issued on four double-sided Odeon discs in a special album. It was performed by the London Palace Orchestra, (a theatre orchestra) under the direction of Hermann Finck.

Before the Gramophone Company opened its factory at Hayes, the I.T.M.C. established one at Hertford. It also produced a range of 'talking machines' of which some models from 1905 and 1906 are pictured. In this way, too, the I.T.M.C. proved itself as an enormous rival.

We must now pay attention to a central figure in this story, namely Carl Lindström. This engineer, born in 1867 in Södertälje (Sweden), established a workshop in Berlin in 1897 for music and talking machines, among them dictaphones. In 1904 the Carl Lindström Gesellschaft m.b.H. was founded in association with Max Strauss and Herr Zantz. In 1908 this firm was altered into the still existant Carl Lindström Aktiengesellschaft. Phonographs were manufactured until 1907 and from 1903 gramophones were also made. In 1906 the production had been increased to such an extent that a move to a bigger factory became necessary, followed by a similar expansion in 1919. The products were put on the market under the name "Parlophon", a legally deposited trademark since 1904. Upon the record labels was seen a letter L for Lindström. I show an advertisement from a 1905 copy of Die Phonographische Zeitschrift of the Carl Lindström Gesellschaft m.b.H. In 1910, Lindström expanded his record production by purchasing the Beka-Record A.G. company. Beka had started in 1904 and gained a good place on the market within a short time. It had other labels - Beka Grand, Beka Ideal, Beka-Meister-Record and Beka-Sinfonie-Record.

Some singers on Beka still much sought after are: Mary Boyer, Friedrich Broderson, Zelle de Lussan, Delvoye, Marie Goetz, Emilie Herzog, Walter Kirchoff, Hubert Paty, Charles Rousselière, and Felix Vieuille,

The large proportions assumed by Lindström, however, was particularly the result of the amalgamation with the Societa Italiana di Fonotipia (I.T.M.C.) in July 1911.

Sometime before that, in August 1910, the I.T.M.C. had added another name to its own in the form of Odeon - Werke. In this way Odeon became an integral part of the firm.

Some other firms, bought up by, or amalgamated with the Lindström company are :-

1. Lyrophon Werke G.m.b.H. with the makes Lyrophon (some famous singers like Francesco d'Andrade, Livu Edstrum, John Forsell, Anna Nellstrom, Davida Hesse, Thor Mandhal, Lilly Walleni) and Gloria (not illustrated here). Both appeared from 1904, earlier as cylinders.
2. Dacapo Record Company m.b.H. with the make Dacapo - record, on the market from about 1907.
3. Favorite Record A.G. with the makes Favorite and Favorite Royal, issued from 1905.

A little enumeration of singers, connected with this firm, may show you the high artistic level maintained by Favorite for many years: Charlotte Marie Augussol, Werner Alberti, Anna Bartels, Carl Baum, Theodor Betram, Léon Carbelly, Florencio Constantino, Marcelle Demougeot, Elise Elizza, Edith Helena, Alma Hulting, Gertrud Kappel, Antionette Laute-Brun, Juanuria, Lucien Muratore and Carl Rittmann.

In this connection it may be interesting to direct your attention to the unique numbering-system of the Favorite Records. Ten inch records were marked with 1-, twelve inch records with 2-. For instance 1-5313 is a ten inch record, male vocal; 313 concerns the serial number. Thereby the absence of a figure before the 5 points to a French recording.

Some indications of other lands are: 1- Germany; 2- Austria; 3- Italy; 6 -England; 8- Sweden and 9- Holland. The symbols used for the recorded work itself were 1, 2, & 3: orchestral; 4 - instrumental; 5- male vocal; 6- female vocal; 7-comic and 9- vocal (quatettes, etc.).

To show an English example, record 1-67430 is Billy Williams singing "Giving a Donkey a Strawberry".

4. Orchestrophon Sprech - und Musikwerke (Berlin) with the makes Anker Record (appeared since 1905) and Anker-Elite-Record.

In the vocal area were issued on Anker some fine singers like Otto Briesemeister, Julia Culp, Marie Dietrich, Marie Ekeblad, Elisabeth Bohm van Endert and Leo Slezak.

5. Homophon Company m.b.H. with (among others) the makes Homokord and Homophone which had been operating from 1905.

For greater security of the company, the still-existent British Homophone Company Ltd. was originally formed in 1921. This company made an agreement with the Homophon Company in Berlin to exploit the latter's catalogue in Britain. The first "Homochord" records after this agreement were issued in October, 1921.

I should like to mention one more important fact in the classical instrumental area. In 1913 Odeon issued two complete Beethoven symphonies, the first complete ones ever issued. They were the Fifth Symphony on four records and the Sixth Symphony on five records, both played by the Odeon Streich Orchester, under an anonymous conductor.

World War I caused a break between the Gramophone Company and its German offshoot, as I explained in my article in Hillandale News No. 38, August, 1967. A similar situation occurred between the Lindström Company and its offshoot at Hertford, which was seized as enemy's property by the British Government and sold to the Columbia Graphophone Company.

In order to regain lost ground in Britain, plans were made by Lindström very soon after the end of the War in order to revive the manufacture of records there. This resulted in the re-purchase of the factory at Hertford from Columbia and the establishment in 1922 of the Parlophone Company in London.

Meanwhile jazz had entered upon the world of the record. That Lindström was also busy in this field is shown the labels of the records, issued under the makes Odeon, Parlophon(e), and Lindström American Record. Which jazz collector does not remember the names of King Oliver, Clarence Williams, Harry Reser and W.C. Handy? Even between 1933 and 1939 a special label appeared, named Odeon Swing Music Series. Some names which appeared on this label are Louis Armstrong, Duke Ellington, Joe Venuti, Earl Hines and the Dorsey Brothers.

Another very important fact presented itself, namely the sale by Western Electric of the patent regarding the electrical recording process to the Columbia Phonograph Company, at that time the subsidiary of the British Columbia. The firm possessing these rights found itself in a privileged position over its competitors.

Therefore the Victor Talking Machine Company soon followed the example of Columbia, by which the Gramophone Company could also issue electrically recorded discs. When the latter founded a German subsidiary, Electrola Gesellschaft, British Columbia also decided to enter the German market, (1926).

Negotiations with Lindström resulted in Columbia controlling the majority of the Lindström shares. In this way, Columbia was able to gain direct access to the German market. In this way too, Columbia obtained several factories established outside Germany, such as Barcelona, and Buenos Aires.

An ironic note thereby is that in 1931, by means of the amalgamation between the Gramophone Company and Columbia, (out of which has grown E.M.I.) a large number of former competitors were brought together, viz - H.M.V., Columbia, Odeon, Parlophon(e), and Pathé as well Zonophone, Regal, Fonotopia, Beka, and Gloria, which still existed at that time.

In 1932 the original Electrola factory at Nowawes, Berlin, was vacated, when the Electrola Company moved to the Lindström factory in Berlin.

In 1952 one of the most modern record factories of the world was opened at Köln-Braunsfeld (Cologne) by Electrola and Lindström.

References. "50 Jahre Carl Lindström G.m.b.H.; Roland Gelatt "The Fabulous Phonograph"; Walter Haas & Ulrich Klever "Die Stimme seines Herrn"; R. Bauer "The new catalogue of Historical Records 1898 - 1908/9", and K.J. Kutsch & Leo Riemens "Unvergängliche Stimmen."

 Editor's Note. Until Mr. Keessen opens his copy of this Hillandale News he will be unaware that we have added, on page 90, an extra Favorite illustration. Your Editor found a single-sided Favorite in a junk shop recently. The label is shown above. In the larger illustration we attempt to show the embossed back. Being a shallow engraving, we were unsuccessful in attempting to make white wax crayon stay in the marks while we rubbed it from the rest of

the record. There are a series of semi-circles among a pattern of stars. In each semi-circle is the name of a capital, in which, presumably, the Favorite Company had an establishment; Wien Constantinopel, Berlin, Paris, Cairo. Around the centre it says 'Favorite Record all over the world'. We are sorry that we could not show this interesting design more clearly.

Sir Herbert Beerbohm Tree.

Some Recollections by P.G.Hurst

I first saw Tree while still a schoolboy and the play was 'The Three Musketeers'. It was a tremendous production, and the enormous cast was of actors and actresses who were very well known. Tree, as I soon discovered, always had detractors, which may have been due to his rather provocative manner rather than to his art as an actor, but his D'Artagnan was magnificent and always filled the stage of 'Her Majesty's', his 'beautiful theatre.' I can remember every detail, and the extreme punctiliousness of the correct pronunciation of the French names. Franklin McCleay, who was the Cardinal had been the distinguished Cassius of the previous production; but looking back, I think it was Lewis Waller who carried off the honours as Buckingham. Miladi was played by Mrs. Brown-Potter, a lovely American who was then in her prime, and especially magnificent was she at the Court of Louis XIII. Anne of Austria was taken by Mrs. Tree, who twenty years later became a passable actress. There was much expert sword-play, and the scene in the courtyard of the Louvre by moonlight, - - a wonderful picture of graceful movement, where D'Artagnan challenges each of the three musketeers in turn, was one of the loveliest of stage pictures.

My next Tree production was 'The Last of the Dandies', magnificently acted and costumed, in which Tree played Count D'Orsay and Lily Hanbury was Lady Blessington. Tree's was a consummate piece of acting, and was unlike anything I saw him do; he was always in character and never put a foot wrong. The lavish setting included a boating party on the Thames, and historical characters were introduced, at Lady Blessington's reception which I particularly remember.

By this time I thought that there was no actor like Tree, although I had become a devoted follower of the theatre. As in my operatic days, I was inclined to concentrate on stage personalities rather than on the merits of the drama or the music, one result of which has been that now, at the age of eighty-four, I cannot endure either! (This did not hold good for Wagner's 'Ring' which I heard several times). In 1902, being fresh from public school, I was naturally enchanted by 'Ulysses', the blank verse drama by Stephen Phillips, which was again a stupendous production with the usual array of acting talent, much of which was in fact rather thrown away. I still have the printed edition, and am amazed by the banality of some of the lines and the sheer beauty of others. Lily Hanbury played Penelope with her beauty and pathos, but there was something wrong somewhere. Mrs. Brown-Potter had been cast as Calypso, but at the last moment she threw up her part on account of a disagreement with the romantic rendering she wished to give it, and Nancy Price, a pupil of F.R. Benson, made her stage debut in the role. Miss Price may have satisfied Tree's notions at the time, but after playing Calypso for a long period, Mrs. Brown-Potter returned, and was certainly much better suited, for it was no wonder that Ulysses became sick and tired of the classroom charms of her predecessor. There was

Constance Collier as Athene, Oscar Asche as the truculent suitor, Charles Fulton as Zeus with a voice like a bass gong, and who on his retirement read the Lessons at Budleigh Salterton and filled the church. But although it was a schoolboy's dream of classical mythology, it was not one of Tree's personal successes, though the scene of the bending of the bow made up for much, but we had to wait for the very end for that, with the killing of Antinous and the final tableau. But the role was too static for Tree's genius, and there was really nothing for him to do.

The next was Richard II, - one of Shakespeare's good plays; very well done and with great attention to detail. In fact this was one of Tree's foibles, making every character someone of importance; he was running a school for acting, at which he doubtless emphasised these points. Tree's performance was superb, showing the growing despair as Richard's fortunes faded, and the unspoken scene where Richard was led in chains astride a sorry nag while Bolingbroke (Oscar Asche) mounted on a white charger acknowledged the plaudits of the crowd, who turned with howls of derision on the emaciated king who was soon to be deposed. The scene of abdication in Westminster Hall was truly magnificent, and Tree's exit was a triumph.

After Richard II came Tolstoy's 'Resurrection', a dreary affair in which Lena Ashwell was judged to have scored a great success. It had a long run, and many reprints of the book were sold, probably because it dealt outspokenly with prostitution. It made no impression on me.

My chronology may get a bit hazy about here; but for the first time I saw 'Trilby', which was the experience of a lifetime. By general consent, Svengali was Tree's greatest achievement as a character actor. It was not the original production, for I was too young to have witnessed that, but Dorothea Baird played her original part, and Edmund Maurice and Lionel Brough appeared in theirs. I think the first act, in the Paris studio, was the best, in which Tree made his famous recording of the mesmerising of Trilby. By the way, Mr. Leonard Petts, in his generally well-informed article asks whether the Trilby of this record could be Dorothea Baird herself; I think not. This voice lacked her charm, and I would say that it might have been one of the pupils. In a subsequent revival, in which Tree's daughter Viola played Trilby, and played it very well - - I had almost said 'for an amateur', - though she played several important 'West End' roles, one missed Edmund Maurice's Taffy and Lionel Brough's Laird, and the final scene was, rather judiciously, I think, cut out; and the play ended with Svengali's macabre death in the theatre foyer. But Tree gave good measure, for he preceded Trilby with 'The Van Dyke' in which he played a gentleman burglar who pretends lunacy, and with an uproarious climax. I now think 'The Eternal City' followed 'Resurrection', and it was a very effective drama adapted by the author Hall Caine from his very long book. The play was also very long, but in essence it was a blatant plagiarism on 'La Tosca' with Tree in a great acting part as the wicked Baron Bonelli, or Scarpia if you prefer it so. Constance Collier played her first absolute lead as Donna Read (Tosca), and I never quite understood whether she was Bonelli's mistress or was taken to be such, for if not, surely she would not have found it necessary to defend her honour by stabbing him very violently with a carving knife taken from the supper table. With Bonelli gone, the last act might have been cut out, as in Trilby, but Scarpia's death was a fearsome affair, for Tree made his many violent deaths almost revoltingly effective. It was as usual mounted on a grand scale,

with a Court scene in which Lionel Brough stabbed himself with the words '...and be damned to all of you.' Tree wore such an effective disguise as to amke himself unrecognisable, - - all done with pice-nez and completely altering the shape of his skull.

In a revival of 'A Man's Shadow', a play of mistaken identity, Tree played two widely contrasted roles, with Lillah McCarthy as his leading lady. It was well contrived, but old-fashioned even then. I had previously seen Lillah McCarthy in 'The Silver King' with Wilson Barrett, before she became the wife of Granville Barker and joined the Shavians.

In 'The Darling of the Gods', with the scene laid in old Japan, Tree surpassed everything in scenic splendour. His own role was negligible and he soon handed it over, though not before I saw him in it. Lena Ashwell played the lead with Basil Gill, but in one short scene in a torture chamber a south-side actress very well known to confirmed theatre-goers in the play 'The Worst Woman in London' easily carried away the honours: did I not mention her name? Maud Hildyard, giving a flesh-creeping performance of a geisha who suddenly realised where she was. This was a further example of Tree's genius for casting, and we may recall Dorothes Baird, who never made any important success in any other play; Arthur Bouchier, who had hitherto, with his wife Violet Vanburgh confined himself to 'drawing-room comedy'; and Marie Lohr who was picked for Marguerite in 'Faust' and made her first important success. (I believe she is still acting, bless her heart.)

Before the Shakespeare Festivals started there was a particularly brilliant revival of 'The Merry Wives', for which Tree engaged Mrs. Kendal and Ellen Terry, who represented the very peak of the theatrical profession and they were worth every penny of their doubtless fabulous salaries. I would never have witnessed this rather foolish play except to see these two, although Tree's Falstaff was worth the money. It was immense in girth and in interpretation, his voice being completely disguised, and the gait shuffling, as unlike to that of, say, Baron Bonelli, as the laws of contrast would allow.

I must again remark on my predilection for quality of acting and the interest of stage personalities rather than for the merit of the plays, and it was this that led me to 'Faust' by Stephen Philips. Philips was in truth no more than quite a minor poet, but he had big ideas and was extremely fortunate in finding a manager like Tree to Realise them. He was also the author of 'Paolo and Francesca', put on by George Alexander with great splendour, and was thus the means of introducing Henry Ainley, whose entrance quite stunned the audience. 'Faust' was, I think, rather a pinchback drama, although I saw it twice. Ainley played Faust, and in response to his appeal to the powers of evil, Mephisto appeared, not in the conventional blaze of red fire, but as just a face in the wall, of luminous green, and if I remember rightly, they flew out through the window. But it was the nineteen years old Marie Lohr whose innocence and helplessness in the face of Ainley's very determined wooing who utterly disarmed the onlooker, and although she established herself as a West-End actress I would say that she never again did anything as good. I think she was the niece, or some relation of Herman Lohr, the very successful ballad composer.

(I still have all Tree's G & T records, and can cordially confirm all that Mr. Petts writes about them, but may I take the liberty of saying that there may have been some mistake in the account of his visit to the studio? I think there can have been no scenes from Wagner recorded by chorus and orchestra in 1906. I would suggest that it was the band of His Majesty's Coldstream Guards recording the Tannhauser overture.)

About 'Nero', another spectacular production by Stephen Philips, there is nothing good to be said, unless we except the episode where a young man while reciting a poem before Nero's court, fell headlong down a stairway from the effects of a quick poison. That lad must have been tough to do that act eight times a week including matinees, but I could not imagine why Tree allowed himself to put on this expensive and unrewarding play except that he was heavily financed by one or more of the money barons, probably since the day when he built 'Her Majesty's'. I doubt whether financiers had much to do with 'The Beloved Vagabond' -- a play based on a popular novel of the period, and the next thing I recall was 'Henry VIII', where Tree's flair for casting was again apparent. Arthur Bouchier's Henry, with his own beard, was a speaking Holbein portrait, -- quite incredibly so, and he completely dominated the stage. He had the size and weight required and a sardonic humour, and so far as I knew, he had never attempted anything of the kind before. The price paid for Bouchier was his wife Violet Vanburgh, whom, (in contrast to Irene), I never cared for, and although she was impressive in Katherine's trial, she was generally boring. Tree also was inclined to be tiresome, but perhaps Wolsey is not an attractive part.

My last sight of Tree was in 'Macbeth', and although he gave one of his best performances, I found the play and the weird production quite intolerable. Tree had succumbed to Gordon Craig, a son of Ellen Terry, who hardly allowed us to see anything. What a contrast to all else that I had seen, and I thought with dismay that I had no train home till midnight. Bouchier played Macduff, which was a waste of his good talents, and his wife was the Lady Macbeth -- not, I am sure, a good one.

And to Tree may I say, by way of envoi, thanks for the memory.

Thumb Nail Sketches, No. 38. by Tyn Phoill

Waltz Caprice (Siegel) mandolin and guitar duet

Samuel Siegel and Roy H. Butin (Edison 2060)

First of all, I should like to thank the Editor for his complimentary remarks in the last issue. All I can say is to quote, "A man can but do his best, as my Great-Grandsire said, when he drew a good bow at the Battle of Hastings."

Now to business . . .

Samuel Siegel was better known as a performer than a composer, but this 'Waltz Caprice' is one of the best things he wrote.

His other compositions are mainly for the mandolin, but this one is his masterpiece and was very widely played. It is a dainty little concert waltz with several delightful themes. This arrangement for mandolin and guitar not only displays this work to the best possible advantage, but also gives the two artists full opportunity to show their technical skill. If one excepts the monstrosities of electric guitars today, this instrument along with the mandolin have never ranked highly as musical instruments, yet one can always, even now, derive satisfaction when these instruments are well played.

It is an additional point of interest that in the case of Samuel Siegel it is a creator's performance.

Emile Berliner, The Man. by Edward Manning

EMILE BERLINER, the modest genius, was born at Hannover, Germany, on 20th May, 1851. He graduated from Samson School at Wolfenbittel in 1865, and came to the United States five years later as a young man of nineteen. He landed in New York virtually penniless, and followed various vocations for a few years - he sold glue, he painted backgrounds on enlarged photographs, and travelled as a salesman for a Milwaukee wholesale house, between 1870 until he settled in Washington in 1877, where friends of his father gave him assistance. For three years he clerked in a Washington dry-goods store owned by a fellow immigrant from Hannover. He used to brush aside the hardships of these early years with the assertion that they were no worse than others experienced.

During his leisure time, he studied electricity and acoustics in the library of New York's Cooper Institute, and he began experimenting in 1877.

He built a small laboratory in his boarding house, and he became interested in improving Alexander Graham Bell's newly invented - (in Brantford, Canada) - telephone. He evolved the idea of the loose-contact transmitter, or microphone, which placed the telephone on an advanced commercial basis. He sold his findings to Bell in 1878 for \$ 100,000 and was retained by that company as consultant, thus enabling him to continue his researches. In 1881, Emile took leave of absence from Bell, and with his brother, Joseph, set up in Hannover, the Telephon-Fabrik Berliner, to manufacture telephone equipment for the German market.

Returning to the United States two years later, he left the Bell company, and building a large house on Columbia Road in Washington, he began to work on his own.

In 1881, he married Miss Cora Adler of Washington, and raised a family of three sons, Herbert, Edgar, and Henry, and three daughters, Louise, Hannah and Alice. Another son, Oliver, died in childhood. In 1887, he gave the world the Gramophone, utilising a disc record with horizontal (lateral) wave groove, as opposed to the cylinder's vertical. He developed, as well, the present method of duplicating records.

He went to Germany to demonstrate his invention, and it was there that the Gramophone saw its world debut as a commercial article. The first Gramophone records were five-inch hard rubber discs, and were mostly in German. Emile contributed to his own catalogue with a recitation of 'The Lord's Prayer', spoken in his thick German accent. However, as quoted in Fred Gaisberg's most intriguing book 'The Music Goes Round', Berliner explained that ^{as} ninety-nine out of a hundred people knew The Lord's Prayer by heart, everyone could understand it perfectly. By 1893, he felt that the Gramophone was ready to be marketed in the United States, so he formed the United States Gramophone Company, with the address 1410 Pennsylvania Avenue N.W., and hired twenty-one year old Fred Gaisberg as his pianist and talent scout, to create a catalogue. A Canadian patent was taken out on 24th February, 1897 under the name 'E. Berliner' and a company was set up in Montreal in 1899. Due to his personal connection with the Bell Telephone Company, he was able to rent space in the Bell Factory at 367-371 Aqueduct Street, with four record presses. The first Canadian record was produced on 2nd January, 1900. In 1905 the firm was set up as the Berliner Gram-O-Phone Company Ltd., with Emile as President and sons Herbert S. and Edgar M. Berliner as directors.

In 1897, Berliner asked William Barry Owen to go to England to find capital in order to properly establish the Gramophone, and in December of that year, the Gramophone Company was

fermed. In May of 1898, Emile's brother, Joseph, opened a plant in Hannover, Germany, known as the Deutsche Grammophon A.G., and the great days of the Gramophone got underway.

Emile Berliner's inventive genius also turned to aeronautics, and even before the Wright Brothers in the United States conducted their first successful flying experiment, Berliner was hard at work on the helicopter. He turned the research over to his youngest son, Henry, in 1919. As great humanitarian, Emile Berliner, as far back as 1900, became interested in, and concerned about, the cause of the high death rate among babies, which he traced to the dangers of raw milk. As a result, he was instrumental in establishing milk standards that were accepted by all cities in North America . . . He was president of the Washington Tuberculosis Association for five years, and wrote brochures on health topics.

Early in this century, he also wrote a booklet titled "Conclusions", along religious and philosophical lines. He attributed his successes to his agnosticism, being careful to differentiate between this and atheism.

Emile Berliner suffered a stroke in late July of 1929, and died a week later, shortly after noon of 3rd August, in his 79th year. He left valuable property in Washington and \$ 100000 in trust, to be administered for the benefit of the U.S. Bureau of Health Education.

A grand-daughter of Emile, Mrs. Katherine Littlefield of Montreal, has described him as a kindly and gentle man. Only a kindly and gentle man could put out such a helping hand to children struggling toward health and happiness - as did the inventive genius - Emile Berliner.

Correction

In the HILLANDALE NEWS No.43 of June 1968, page 6, it was inadvertently stated that the banjo played by Mr. Tom Edwards in his recital was given to him by Fred Van Eps. Mr. Edwards points out that although this was Van Eps' instrument, it was purchased by him, Mr. Edwards, about three years after Van Eps' death, through the good offices of Dr. Thornburgh of Long Beach, California.

We are pleased to correct this statement, which was made in all good faith in our President's article.

Hereford Meeting by J. Corrigan

The latest group of our Society to be formed outside of London has been started in Hereford by Mr. Don Watson of Underhill Road, Tupsley, Hereford.

At the first meeting held in September, a small but enthusiastic group of Members and potential members met at the 'Olde Harp' of Catherine Street. Mr. Watson was elected Group Secretary . It was hoped that future meetings would be arranged for Saturdays which would alternate with the meetings held at Wolverhampton.

After an inaugural discussion, highlights of the evening included tape recordings by Mr. Watson of cylinders played through his electric pickup, and members taking a close look at a Graphophone 'machine' with a large copper and brass swan-necked horn brought by

Mr. Norton of Bromsgrove. On this machine some amberols were played.

At the next meeting it is hoped that Mr. Gardner will give an illustrated talk on the early history of the phonograph and that a number of members will be able to give a small display of phonographs.

Obituary Mr. Eric Hough

It is with sorrow that we have to report the death on 28th. November of our Honorary Member Mr. Eric Hough, after a brief but distressing illness.

It is barely two years since Eric Hough became known to the main body of members through his help in assembling the Edison Bell exhibits at our 1967 Exhibition; he made available several boxes of photographs, catalogues, balance sheets, small items and letters, many of them of a personal family nature, virtually all that remained of the Edison Bell Company, built up by his grandfather James Hough at the turn of the century. It would have been difficult to find anyone more trusting and co-operative.

Eric Hough, who was sixty, entered Edison Bell in the middle twenties, learning the recording business with P. G. A. H. Voigt. He travelled extensively in Europe recording for Edison Bell, and when that Company reduced its activities in the early thirties, Eric joined the British Broadcasting Corporation as a sound recording engineer. During his talk to us last year, he recalled his experiences of recording in peace and war, and his work with Dr. Ludwig Koch, trying to capture rare bird song. It had been hoped to arrange a second similar evening.

For his interest in and help to the Society, Eric Hough was made an Honorary Member, and attended regularly until the onset of his last illness, and we shall miss his cheerful companionship. At the Society meetings, where the professional engineer might easily be moved to pass comment on aspects of recording and reproduction, he remained a good listener. With his wife, much of his spare time was given to the welfare of old people in Peckham.

We offer our deep sympathy to Mrs. Phyllis Hough and their son, to his mother and to members of the family whom we were privileged to meet last year. G.F.

The Incognito Story Teller by Leonard Petts

A. J. Alan, the mystery man of radio. What did he look like? Was Alan his real name? These questions were asked again and again during the early years of British wireless and many attempts were made to uncover the identity of this man, the mere appearance of whose name in the 'Radio Times' was a signal for thousands to note the date and time of his broadcast and re-arrange their appointments to ensure they were free to listen in.

His broadcasting career started some forty-four years ago when one evening as he was listening to 2LO he heard Sir William Bull (a director of the original B. B. C. Ltd.) speaking of the decline of the art of story telling. The next day he called at the offices of the B. B. C. and saw Rex Palmer (then director of the London studio) saying that he had several ideas for the broadcasting of short stories and asking for an audition. This was so successful that he was engaged on the spot and from his very first broadcast in January, 1924, in which he told the

story of 'My Adventure in Jermyn Street' he became a 'broadcasting personality

He spent a great deal of time preparing his stories for the microphone. They were carefully timed and often he would record them and play them over to himself again and again making notes of alterations of inflection, a pause to be added here; a cough, a sigh or a little 'spontaneous' aside for insertion there. Thus gradually and painstakingly the polished finished product was evolved. Not only his stories received this careful attention, his voice was also kept in trim, he would never smoke or drink alcohol for at least a week before a broadcast. When reading his stories over the air he sat on a high stool in front of the microphone with the script pasted on to sheets of cardboard placed in a pile on his knees, in order to eliminate any rustle of paper as he turned the pages which would have immediately destroyed the atmosphere he had gone to such pains to create, that of recounting a story around his own fireside, an illusion which was heightened by his quiet spoken delivery that made each listener feel the story was being told to him and him alone.

Once he read in a newspaper that the light had failed as Stuart Hibberd was reading the news and that the bulletin was completed with the aid of the flickering light of matches. The next time he appeared at the studio he insisted on having a lighted candle placed in the reading lamp before he began to broadcast. However, the electricity did not fail but the candle did. Suddenly there was a loud click and the candle was ejected from the lamp throwing grease all over him. After that he never trusted B.B.C. candles and always brought his own in a candlestick which was carefully lighted and placed beside him before he began his story telling.

He was careful to nurse his image and the mystery of his true identity, making only two or three appearances a year before the microphone, which of course added to his appeal.

The press and others tried to expose his secret without result. In a broadcast on 27th. May, 1936, 'A. J. Alan' told of one of these unsuccessful attempts. He had been broadcasting from Savoy Hill and afterwards was sitting chatting to the announcer when the commissioner put his head round the door to tell him that there were some people outside intending to take his photograph as he left the studios. They peeped out of the window and saw four or five men complete with a camera on a tripod and a flashlight. Slipping out by another door higher up the street he walked down and joined the group. A little later he was rewarded by seeing them take an excellent photograph of the announcer as he left. 'I know it was a jolly good one,' he said, 'because when I autographed it a few days later everyone said it was the image of him!'

Years later his true identity was revealed as that of a civil servant named Leslie Harrison Lambert. He died in December 1941 after an illness following an operation he underwent the previous summer and from which he never fully recovered.

Despite his great popularity with the radio listeners, as far as I can trace he made only two commercial gramophone records, and these not until 1933 when Regal-Zonophone advertised the first release as "A. J. Alan in 'Stories with a twist' ". I never heard any of his original broadcasts for which he became famous and by which he was judged to be one of the really great names of early wireless. It was therefore a considerable disappointment to listen to the records of this 'legendary' voice. Perhaps his material was not up

to the usual standard or he may have found the recording microphone unsympathetic, whatever the reason it is difficult to find in his recordings all the magic that was said to have been his.

THE RECORDS

A.J. Alan reading his own stories.

Regal-Zonophone 10" Red and Green label MR 991

"The Origin of the Horse Marines" / "Hilarion the Fish"

matrix: CAR 2024 / CAR 2025. recorded: 10th. June, 1933. issued: September, 1933
deleted: April, 1938

Regal-Zonophone 10" Red and Green label MR 1118

"Percy the Prawn" (2 parts)

matrix: CAR 1923 / CAR 1924 recorded 22nd. April, 1933. issued: December, 1933
deleted: September, 1939

Corrections & additions to articles by Leonard

Petts published previously in the 'Hillandale News'

History on Records No.1. . . re Dr. F. Cook. (published in No.28, December, 1965)

01032. This record was STILL IN the 1912 H.M.V. catalogue but did not appear in the April, 1913 issue, therefore the date of deletion would seem to be late 1912 or early 1913.

Lord Roberts

(published in No.42, April, 1968)

01083/4/5/6/7/8 Lord Roberts recorded these on 14th. July, 1913, not August as stated in my article. When the records were first recorded they were not offered for sale but were intended to be used for propaganda purposes by the National Service League, however, they were announced for release to the general public in the H.M.V. supplement for April, 1914.

Adolf Beck

(published in No.41, February, 1968)

The records by Adolf Beck were already deleted by the issue of the first 'G & T' catalogue of 1907 which means that they must have had a life of, at the most, scarcely a year in the catalogue.

Sir Herbert Beerbohm Tree

(published in No.45, October, 1968)

GC 1312/3/4/5/6. The 'G & T' catalogue for 1908 states 'The records are issued in special envelope, on which appear Character portrait of Mr. Tree, together with the words of the record.'

By the way, the same catalogue lists:-

GC 4624 Discordant Voices (For theatre crowds): 09252 Cheers and Groans (For theatre use) May-be these were some of the results of 'sounds off' recordings made for Sir Herbert, to which reference was made in my article.

L.P.

The Annual General Meeting 8th. October, 1968

The President, Major Gerry Annand, opened the evening by welcoming Members to the new 'Headquarters', The Bridge House, Borough Road, London, S.E.1. He hoped that we should soon become accustomed to our new meeting-place and have as many happy evenings in it, as in our former 'abode'.

Mr. George Frow then took the Chair and the 'business' of the Meeting began with the Hon. Secretary's report.

Mr. Ernie Bayly said that although our 1967 Exhibition strictly fell into the previous year's work, many items naturally overlapped into this 'year'. He felt that the Exhibition had been very beneficial to the Society in that it has made us a little better known, has shown us to be a mature organisation capable of mounting a comprehensive display. Even a considerable time later we have received praise. The Exhibition also attracted new Members. It has also encouraged Members to mount smaller displays in their own districts.

Membership, as must be with every Society connected with a hobby - or as we might call ourselves, "a learned Society", we attract people of only passing interest, even though they may be very worthy people to know. Your Treasurer and Secretary have had two 'conferences' during the year at which certain persons' names were deemed to no longer be members due to lapsed subscriptions, even though their names may be still in the 'Directory of Members'. Mr. Bayly here said that he wished to publicly thank Mr. Peter Curry for the very hard work he had put in on the Society's behalf in typing such a large 'book'. Members are now given approximately six months 'grace' before being removed from our lists. Although our numerical references reach 600, we have around 530 paid-up members at this moment. This compares favourably with certain other 'hobby' Societies in Britain. Mr. Bayly felt that our membership would grow gradually, but he would naturally prefer an increase of keen, lasting Members.

There need be no doubt that the Society is in a very healthy state at the moment due to the loyal support of Members. Mr. Bayly said that he and the other Officers are gratified by the friendly and appreciative letters received. It is pleasing, too, to note that people are still as keen on collecting as they must have been when sound-recording was still a new wonder. Nowadays there is the added ingredient of mature research. It is surprising how much research is being conducted by various people. We shall see the results of this gradually, either in the form of catalogues published, or articles written in our magazine "The Hillandale News".

Reprinting a catalogue is a major item for which we have to build up funds. The Society has been complimented from various circles upon the reprints and catalogues which have been published already. Over the past couple of years, Mr. Bayly has had the opportunity to examine reprints of other Societies and book publishers. He is pleased to report that our reprints are at least equal to, and in some cases, superior to others, (including some published by major companies). This includes reprints on other topics and from other countries. In many cases, our reprints are cheaper. Last year mention was made of a forthcoming reprint of some Pathé catalogues. We have prepared an interesting collection of Pathé disc machines, pictures of artistes, but have only one small booklet

showing cylinder Pathéphones. However, our catalogue will show a good cross-section of early Pathe products, including some very rare items.

At this point, Mr. Bayly confessed that his report would overlap that of Mr. Bromly, which was unavoidable. A glance at the balance sheet indicates that the general running expenses of the Society are not met entirely from subscriptions - but we are kept solvent by the sales of catalogues, etc., quite a number of which are to people outside the Society. Two Members have suggested that the subscription in the British Isles be raised to £1. While this is a justifiable proposition, per se, we do have a balance in hand. Mr. Bayly suggested that no change be made at this point because so many unknown factors face us, which include the new inland postal charges, the 'threat' by paper manufacturers to adopt "metric" sizes within the next couple of years, the new British currency to be adopted in early 1971, the increased cost of living and transport steadily pushing up the cost of paper (and envelopes). It is difficult to budget for 'unknowns'. If the subscription must be increased, it should be an amount which could remain static, for nothing can be worse than a continually changing amount. The real solution is a continually increasing Membership, which shares the costs; i.e. a duplicating stencil costs no more if it is making a thousand copies than it does for five hundred. The printer's plate is the same.

The Hillandale News, continues to appear with interesting articles. At times, after an issue is despatched, your editor has grave doubts as to when the next will appear, but as you have seen, someone puts pen to paper. We are grateful to everyone who contributes something, be it short or long. The individual items help to keep the magazine and the Society alive.

Our Treasurer has been of inestimable assistance and has lightened the load of the Secretary. Our receipts system is working well. One member has jokingly said that over the past three years the receipts have become progressively larger. We would say that we do not envisage any further increase in their size!!!

Our Assistant-Secretary is also working behind the scenes. He typed the stencils for the Directory of Members. He is currently working upon an index to the Hillandale News, excepting that portion which has already been completed by Tony Besford and which will be circulated to Members soon.

Mr. Gordon Bromly then revealed the financial position. There has been a substantial increase in income and expenditure this year, largely due to the increase in membership and the sales of the reprint catalogues. The sales of ties this year have increased and we are very pleased that we have been able to repay George Frow the remainder of the cost of these, which he loaned to the Society.

The balance in hand is encouraging. We have postponed, during the year, the publication of a facsimile reprint which we had planned in order to be sure of repaying Mr. Frow. When considering the balance in hand it must be realised that it represents less than two months income, and nearly all of this will be required for the production of the October Hillandale News and the Peter Betz complete listing of the Edison 'Concert' sized cylinders with facsimile illustrations, it is only a necessary working margin.

The expenditure is ultimately recouped for catalogue reprints, but as Members have seen, any profit is returned to the general fund for the common benefit.

The profit on rubber stamps is only an illusion in figures, for we had a high initial cost in the preparation of the 'mould' for each of these, which was shown on a previous balance sheet.

The Society has in hand various stocks of reprints, and other items, but it is hardly prudent to try to show a cash value for these, as they could not be turned into immediate cash in case of need, but will gradually be realised over a period of time provided that the Society continues to flourish, and attract a steady flow of new members, as at present.

Major Annand, supported by George Walter, proposed that the reports of the Secretary & Treasurer be adopted. Mr. Arthur Close, the Hon. Auditor, paid tribute to the beautiful way in which Mr. Bromly keeps the Society's account books.

The election of Officers and Committee then followed. Chairman: Mr. George Frow, proposed by Gordon Bromly, seconded by Gerry Annand; Secretary: Mr. Ernie Bayly proposed by George Frow, seconded by V. Edwards; Treasurer: Mr. Gordon Bromly proposed by Gerry Annand seconded by Arthur Close; Vice-Chairman: Mr. Leslie Kaye proposed by Roy Smith seconded by G. Edwards; Assistant Secretary: Mr. Peter Curry proposed George Frow seconded by Gerry Annand; Committee of Three: Mr. R. Armstrong proposed by Gerry Annand seconded by Edward Broad; Mr. R. Smith proposed by George Frow seconded by Arthur Close; Mr. George Walter proposed by R. Thorne seconded by Len Watts. Following a proposal by Gerry Annand it was agreed that the position of Archivist should be made permanent in the name of Mr. John Carreck.

The programme of meetings for the ensuing year was prepared.

10th. December, 1968. Mr. George Frow. 14th. January 1969. Mr. George Walter - cylinders
 11th. February, 1969. Mr. Len Watts - Pathe 11th. March, 1969. Mr. Roy Smith-Edison cylinders
 8th. April, 1969. Mr. Wally Dukes - cylinders & discs
 13th. May, 1969. Mr. Ron Armstrong - cylinders. 10th. June, 1969. 'The President's Evening'-cyls.
 other dates were left at present, except that 14th. October, 1969 must include the Annual General Meeting.

Midland Mandrel No.6 by Phil Bennett

Saturday November 23rd saw the sixth bi-monthly meeting of the Midland Area Group of the Society. The attendance, which declined during the summer months, has improved again and members and friends enjoyed an interesting talk by Mr. Dennis Norton on the subject of musical boxes. Mr. Norton showed examples of the various types, both barrel and cylinder, including a musical photograph album and a musical alarm clock both dating from the late nineteenth century.

On Friday 1st. November, members of the group gave a combined lecture and display to the Guild of Convocation at Aston University at Birmingham. The members of the Guild thoroughly enjoyed the evening and emboldened by our success, we, the Midland Group, are preparing a standard lecture programme in case we are asked to undertake any such event again.

The date of the next meeting is arranged for Saturday 18th. January, 1969 at our usual venue, 'The Giffards Arms, Victoria Street, Wolverhampton, at 7.30 p.m. As this is our first anniversary meeting a special programme of great interest to many collectors has

been arranged with Mr. Dunn and Mr. Lee presenting a recital and lecture on the career of John McCormack. Remember - - we are always glad to welcome Members from any part of the country - in fact, any part of the world, so if you feel like spending an interesting evening and the chance to meet fellow collectors, put Saturday 18th. January in your diary now!

Book and Catalogue reviews -

"FROM BROWN WAX TO BLUE AMBEROL - AND THE McCORMACK CYLINDERS" ⁺⁺ by PAUL MORBY

It is always a pleasure to report when one of our Members, after burning his research candle long into the night, comes up with such a rewarding piece as this.

Clearly with such affection and knowledge does Paul Morby approach the whole subject as Opera on cylinders, that one must first congratulate him in amassing such a quantity of rare cylinders. That he owns all of the cylinders he discusses, I know that Paul would be the first to deny, but so obviously does he speak from first-hand experience of many he mentions.

Operatic and quality vocal cylinders in this Country, in fact in all countries, are hard to find, the early brown waxes so rare as to be discounted, the odd two-minute Gold Moulded occasionally crop up when not expected, while the maroon-boxed wax Amberols are as scarce as hens' teeth. The Blue Amberols are just widely scattered enough to ensure keen competition among most of us. The enthusiast will find a listing and appreciation of all the operatic cylinders that are ever likely to come his way, plus some long-due notes on the McCormack cylinders of Edison, Edison Bell and Sterling. These three companies had no monopoly of operatic issues of course; have we not all heard of the three Caruso's on A.I.C.C.? This last company's material was taken over by Pathé, and absorbed with their own output. Paul Morby then reminds us of Bettini and Mapleson; other companies, the U.S. Everlasting, for instance, made inauspicious forays into the more cultural fields, and retired bloodied.

The Edison Company made three such expeditions (four if we count the Purple Amberols) in this country and America, augmented by local issues on the European continent, and certainly on the first two occasions, the two-minute Gold Moulded of 1906, and the Wax Amberol series of 1909, one can read between the lines of their reviews and reports, a certain disappointment and disgust at the small sales. But they had missed the bus, and long before 1906 the Opera Lover had bought his Gramophone, and could hear Caruso and Melba and the other established virtuosi, while not all Edison performers could be so described, in spite of the technical superiority of the recording method. Edison's next attempt to get on the cultural opera-wagon were the Blue Amberol cylinders of 1913, and of all cylinders, these have proved the most durable. Paul Morby deals with all these aspects, and provides much biographical detail of the singers, with some personal opinions and comparisons. Included also is a list of some re-issues in disc form.

He provides a précis of the English Edition of the Edison Phonograph Monthly 1905-9, broadly covering cylinder issues of the more popular type, machine accessories and extracts from advertisements and articles with a vintage Edwardian ring.

There are thirty-six pages of inestimable interest to the collector of vocals, even if his record racks do not include cylinders, and all the Edison enthusiasts must be grateful that the Company's erious vocal output has at last been aired and summarised by one of our own Members in a readable article with many a nice turn of phrase. May we offer our congratulations and thanks.

George Frow.

++ In RECORD COLLECTOR, published by J.F.E. Dennis, [REDACTED] IPSWICH, Suffolk.
Annual subscription - British Isles £1 - 10s., United States & Canada \$ 4.50

* * * * *

Catalogue review

by Ernie Bayly

THE ENGLISH COLUMBIA CB SERIES

This is a complete listing by Jim Hayes whose desire, like our own, is to see in print a complete listing of every 78 r.p.m. disc ever made. That's a tall order we know, but unless you have ambition, nothing is achieved. Mr. Hayes (of whom we had heard favourably for some time before he joined our Society recently) has put ambition into action with a fine start with this catalogue under review. As one who has compiled lists, discographies etc., the effort and time devoted is well appreciated. All this would come to little if the presentation were poor, but in Mr. Hayes' catalogue we have fine clear production printed on one side only of 10 x 8 inches paper.

The Columbia CB series was devoted mainly to popular artists and bands, and ran from March, 1930 to February 1935, during which 819 records were issued. Few records remain untraced, but that is not an uncommon feature, for when in 1947, I tried composing a list of English Vocalion records which had been in existence up to about 1940/41, a few titles were difficult to find. Over a greater lapse of time it is even more difficult, for as we know, some records appear after one catalogue, and are deleted before the next, so may never appear in print.

As I suppose everyone else does, I flipped over the pages, firstly to see if the particular records I have, or know about, were included. Yes, there they were, Gerald's tangos recorded after his study in South America, Carroll Gibbons and the Savoy Hotel Orpheans, Henry Hall & the B.B.C. Dance Orchestra. (Who else among you was an inveterate listener to the B.B.C. late night dance band broadcasts in the Thirties?) . For Jazzfans there were Benny Goodman (some with vocals by Jack Teagarden), Ted Lewis (including some with Fats Waller, Muggsy Spanier & George Brunis), and Joe Venuti. If you preferred softer rhythm, then there was Guy Lombardo or Paul Whitemen. Viennese and Hawaiian rhythms were also there, but not many purely vocal or instrumental.

This catalogue is arranged in three ways, so that one may trace a record variously - an artists' list of names alphabetically giving the page number of the main list which gives the records under artists' names. Finally there is a numerical 'check list'. Matrix numbers are given, and in the case of British recordings, the date of issue and recording. I can thoroughly recommend this catalogue if it is in your province of musical taste, or if you are of 'discographical-nature'. It is priced 12s. 6d. and available from-

JIM HAYES. [REDACTED] LIVERPOOL L21 8HR.

conducted by Ernie Bayly

Help required: The Edison Company staged many 'Tone Tests' during which artistes performed on the stage side-by-side with an Edison disc phonograph. The diamond disc would be played, and at a given spot would suddenly be stopped, while the artist took over, singing personally, to prove that the discs were so true to life that audiences were unable to distinguish between the real voice and that coming from the record. Many of these tests were conducted. It provides an interesting study. Mr. Pearson has been delving into newspapers and magazines unearthing the reports of "Tone Tests". He invites you to send him details of any such tests of which you may have reports - not necessarily in magazines dealing with the phonograph. There may be reports or advertisements of the Tests in all sorts of publications. Send your information to Mr. W. Pearson, ██████████ Aston, Birmingham 6.

Help required: With renewed vigour, Mr. Sydney Carter is trying to complete his listings of CLARION and STERLING cylinders. He requires details of artistes and titles of the numbers listed below. Send your information to Mr. S. H. Carter, ██████████ Worthing, Sussex.

CLARION. 4. 22. 30. 36. 42. 43. 55. 65. 68. 69. 70. 100. 145. 186. 306. 332. 333. 338. 340. 343. 344. 347. 356. 450. 451. 468. 469. 470. 510. 513. 535. 537. 550. 551. 601. 741. 743. 774. 783. 856. 934. 938. 957. 1011 to 1017 inclusive. 1025. 1026. 1029 to 1032 inclusive. 1034. 1035. 1054. 1058 to 1060 inclusive. 1110. 1120. 1124. 1126 upwards. Ebonoid, 5 minute. 5008. 5012. 5014. 5020, 5021.

STERLING. 124. 128. 129. 137. 147. 183. 184. 185. 187. 188. 201. 213. 225. 275. 304. 329. 355. 366. 379. 380. 401. 412. 426. 437. 438. 439. 444. 445. 454 to 500 inclusive. 502. 505. 538. 541. 551. 621. 647. 652. 658. 678. 695. 753. 808. 818. 867. 872. 874. 875. 889. 909. 912. 916. 919. 923. 924. 925. 929. 938. 972. 976. 985. 990. 1001. 1014. 1021. 1038. 1090. 1104. 1112. 1146. 1184 to 1189 incl. 1191 upwards. 2000. 2001. 2002. 2003. 2005. 2006. 3000. 3005. 3006. 3007. 3009. 3022 to 3029 inclusive. 3034 upwards. 4000. 4001. 4002. 4004. 5000 to 5011 incl. 5013. 5016 to 5020 incl. 5022 & upw.

Postal-address codes: To prevent overseas Members writing in, I would explain that Great Britain & Northern Ireland, like most 'civilised' countries nowadays, is being given postal codes to be tacked on to our postal addresses. Take mine as an example, BH6 4JA. BH stands for the postal sorting region (in this case Bournemouth) 6 is the major division within it. Then we leave a gap and come on to the 4 which is a sub-division of the major (!) and the JA stands for my road. Some big roads are subdivided. So that you are broken in gradually, (or confused), the allocation is being spread over three years. To "home" Members I would say that, with the co-operation of the Post Office, I shall obtain your codes as they are allocated. Please do not write in telling me of your opinions on this. I did not invent it! Mentioning letters, in October I received 189, in November it was 191. So be patient if you await a reply.

.A new catalogue published by the Society

' A Numerical List of
Edison Concert Cylinders'

Compiled by Peter Betz.

Price 5s. (U.S.A. & Canada \$ 1) incl.postage.

A including facsimile illustrations from the
rare Edison 1901 Concert Cyl. catalogue.

Available from E.Bayly

Bournemouth BH6 4JA.

(make postal orders & checks, etc. payable
to The City of London Phonograph &
Gramophone Society)

* * * * *

Jim Hayes Publications announces -

a new magazine . .'Catalogues Monthly'

publication schedule- (These are all of records issued in Great Britain)

January 1969, BRUNSWICK artist catalogue 02000-02999 Feb.69. Rex artist catalogue 8001-8999

March.69.Regal/Regal-Zonophone artist catalogue MR1 - MR 999

April.69.Columbia artist catalogue FB1000 - FB1999

May.69. H.M.V. artist catalogue BD5000 - 5999. June.69.Parlophone F100 - F999

Subscription rates: one issue 3s.6d.: 3 consecutive issues 9s. : 6 consecutive issues 15s.

Overseas subscribers please remit by British Postal order, Commonwealth Money Order,

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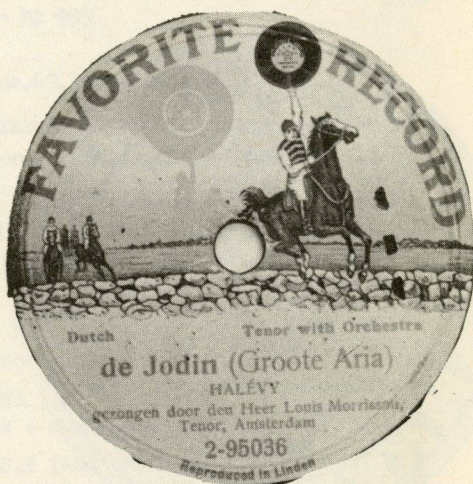
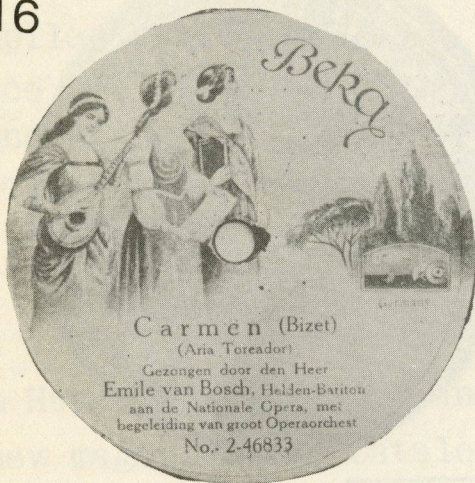
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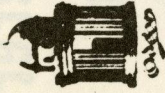
* * * * *

The 'HILLDALE NEWS' is the official magazine of the City of London Phonograph &
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England.



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Warnung

betreffend

doppelseitige Schallplatten.

Der Erfolg, welchen die doppelseitigen Odsonplatten seit der kurzen Zeit ihrer Einführung in der ganzen Welt gehabt haben, hat einige Fabrikanten veranlasst, die Patente des Herrn A. N. PÉTTI des Erfinders dieser Netze, zu verletzen, obwohl unsere Firma alleinige Lizenznehmerin der Patente ist.

Wir machen sämtliche Grossisten und Detailhändler der Branche darauf aufmerksam, dass wir in folgenden Ländern alleinige Lizenznehmer der Patente bez. Gebrauchsmuster auf doppelseitige Schallplatten sind:

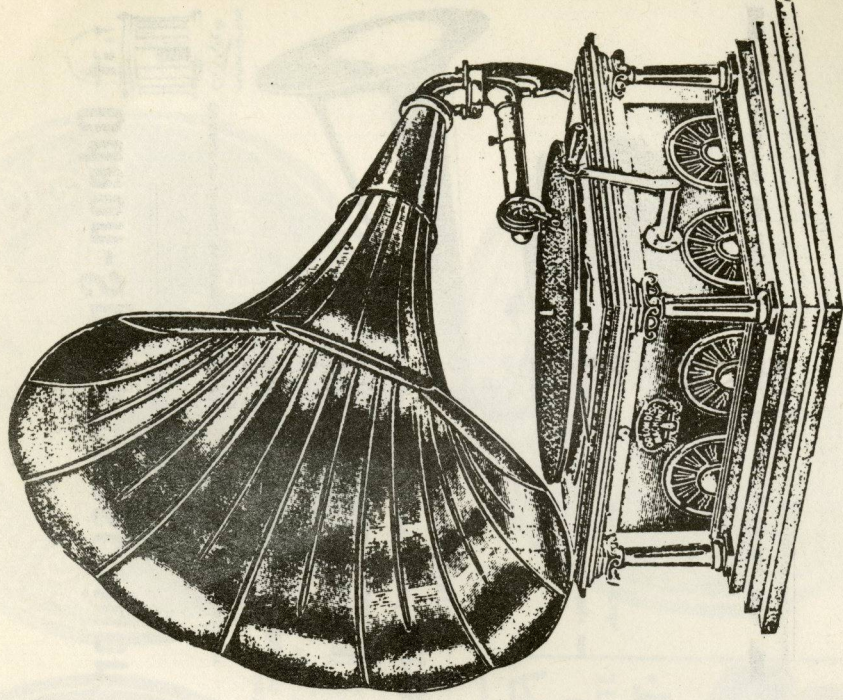
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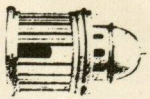
in Deutschland, Oesterreich und in den Vereinigten Staaten von Nordamerika haben wir bereits gerichtliche Verfahren gegen Verleiher unserer Eigentumsrechte eingeleitet. Auch in sämtlichen anderen Ländern, in welchen wir Patentschutz gemessen, werden wir Klagen anstrengen, falls wir erfahren, dass doppelseitige Schallplatten aus gepresster plastischer Masse hergestellt die nicht von uns fabriziert sind, vertrieben werden.

Wir warnen Fabrikanten, Chiossisten und Händler sowie das kaufende Publikum vor der Fabrikation, dem Ankauf und Wiederverkauf von doppelseitig gepressten Schallplatten, welche die oben genannten Patente bez. Gebrauchsmuster verletzen, da sie sich anderntals der Gefahr aussetzen, regresspflichtig gemacht zu werden. Die echten doppelseitigen Schallplatten tragen auf den Etiketts unsere Fabrikmarke sowie die oben angeführten Patentnummern.

International Talking Machine Co.
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Weissensee-Berlin, Lehder-Strasse 24.





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mit Tonarm.

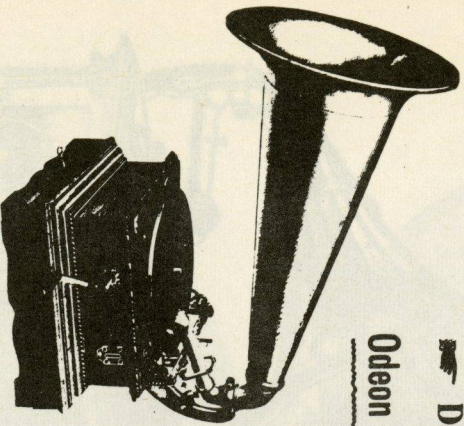
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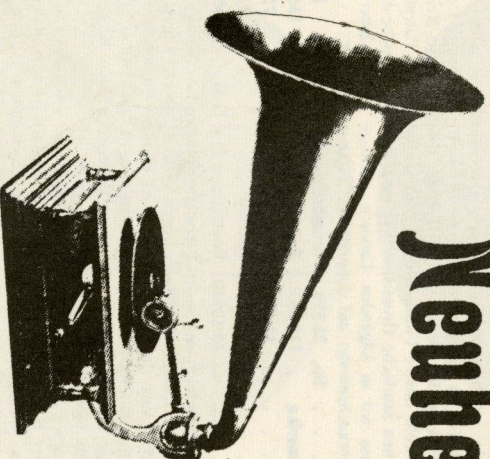
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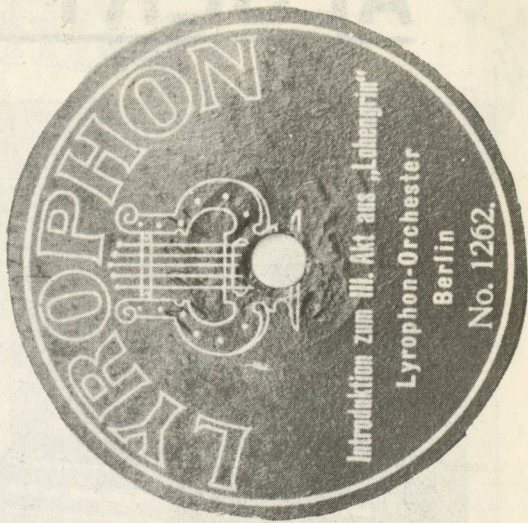
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